

Literary & Musical Magazine.

[New Series.]

Dedicated to the Musical Ladies and Gentlemen of America.

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SCIENCE OF MUSIC, AND MUSICAL VARIETY.

Instrumental Music, is very inferior in its powers to vocal, yet it claims an honourable prerogative in having so materially contributed to the advancement of the vocal. Without the aid of instruments it would, perhaps, not only have been impossible to produce a perfect scale of musical sounds, but also of critically adhering to the same pitch, or key, through a long composition. But, indeed, we are indebted to the invention of musical instruments, not only for the power of perfecting vocal music, but for the very existence of music as a science, since without a perfect and permanent scale of sounds, melody had continued very defective, and harmony would never have attained any degree of excellence.

In the composition of instrumental music, the real master not only endeavors to conceive the most beautiful, energetic, and interesting passages, but displays his judgment and skill in consulting and suiting the characters and powers of the several instruments, and in so introducing his obligato passages as at once to shew the instruments to their greatest advantage, and to relieve those parts of the compositions in which he exercises the nobler evolutions of harmony, and brings into combination the various powers of his band.

In the time of Charlemagne, mimics, and actors of farces, were very numerous in France. This Prince was a judge of music; and, according to the Abbe Vertot, made a collection of ancient Gallic songs. These, like those of the Germans, were chiefly military, comprised the most heroic actions of the French monarchs, and in fact, constituted the principal history of that country. Charlemagne was himself a musician; and in the University of Paris, of which he was the founder, as

well as in other parts of his dominions, he endowed schools for the study and practice of music: at church, he always sung his part in the choral service, and exhorted other princes to do the same. He was also very desirous that his daughters should attain a proficiency in Singing; and to that end, employed masters to instruct them *three hours every day!*

Music had a very early admission into the Sacred rites of the Hebrews and Egyptians: it made also a considerable part of the religious ceremonies of the Greeks and Romans; it has also appeared that no language, except poetry, through the vehicle of music, was introduced into any of the liturgies of Paganism. All the prayers, thankgivings, &c. offered up to their several divinities, were songs and chorusses, accompanied by musical instruments, and generally by dancing, or at least by a solemn march.

Plato was so enthusiastic an admirer of sacred music, as to wish that no other should be heard either by gods or men.

We find also, from the unquestionable testimony of Tacitus, that the same habits prevailed among the northern nations; and that the ancient Germans, Gauls and Britons, celebrated the praises of their gods, and recorded historical events in poetical numbers.

It has been the opinion of the greatest poets and most ancient historians, that in the early ages of the world, the pastoral life universally prevailed and that the chief employment of princes was to tend their flocks, and to amuse themselves with rustic songs, accompanied by rude and artless instruments. Place a Highland shepherd, with his bagpipe, in a more genial climate, and he will afford a very tolerable idea of primitive simplicity.

A drummer told a fifer that when two armies met, Music was of as much consequence as wind to a wind mill, as without it they could never come to blows: 'Then,' replied the fifer, 'the only way to restore true harmony, is to take away their music!'

Her I Love!

MUSIC (original) by an Amateur of this city. **POETRY** from the "Lyre of Love."

Andante amoroso.

A musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a treble staff and a bass staff. The second system has a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 6/8. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics "The Rose Tree" are written below the first system.

A - midst some soft - ly

whisp'ring trees, That gen - tle ze - phyr's light - ly move, How

sweet to hear the sigh - ing breeze, And fond - ly think of HER I LOVE, And

A musical score for a song. The title 'Fondly Think of Her I Love.' is written in a decorative, stylized font at the top. Below the title is a musical staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a series of eighth and sixteenth notes. The lyrics 'fond - ly think of HER I LOVE.' are written below the staff. The word 'HER' is in all caps. The score ends with a double bar line and a repeat sign.

II.

When ev'ning sheds a moon-light ray,
Within some dear embow'ring grove;
How sweet to see the pale beams play,
And warmly wish for Her I love, &c.

III.

Or by some soft meand'ring stream,
How dearly sweet alone to rove;

As fancy forms a pleasing dream,
Of joys to come with Her I love, &c.

IV.

O then how sweet to banish care,
And bid each gloomy thought remove;
To wake affection's cherished tear,
And deeply sigh for Her I love, &c.

HER I LOVE, for the Flute, Violin, or Clarionet.



Literary & Musical Magazine Office,
Dec. 27th, 1819.

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'again,' &c. for the sum of 50 cents,—And

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great advantage to any one person, any more than
to themselves, without reflecting that "many small
trifles make up a sum,"—

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That no paper, henceforth, will be sent to any
person who has not paid the advance subscription
money, so very necessary to defray the great and
many expenses attending a periodical publication,
particularly of music.

H. C. LEWIS.

☞ "The sun that lights the Roses,"

An entire New and very much admired Song, just
received from London, will be given in next week's
paper.—It cannot fail to please.

A CARD.

A. P. HEINRICH, esq. late of Kentucky, having
arrived in Philadelphia, to prosecute his intended
publication of a volume of his original musical com-
positions, (announced some time past, and now in
a state of forwardness by messrs. Bacon and Hart,)
would devote his leisure hours, agreeably and use-
fully, to persons desirous of acquiring a knowledge or
of improving themselves, in the science of music, es-
pecially as respects the piano-forte and violin.

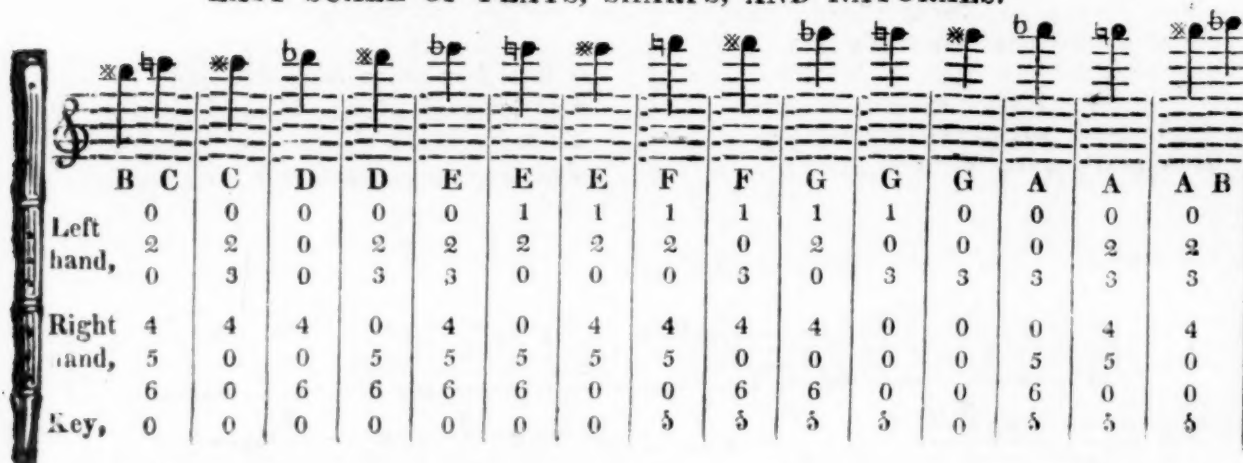
For particulars, enquire at messrs. Bacon and
Hart's music store, and at the Office of the "Lite-
rary and musical magazine," No. 272 Market-st.

MUSICAL TOAST.

Mr. C. V—z, of Pittsburgh, a gentleman, to
whom nature has been particularly kind, in gift-
ing him with a taste for Music of the most exqui-
site cast, and whose soul is harmony itself, cele-
brated the anniversary of his birth, by inviting a
pleasant musical party, with the addition of an
elegant supper, to a few kindred spirits, who, like
himself, can forget the evils of life, whilst hanging
on the sublime effusions of Mozart, Pleyel and
Beethoven. At supper Mr. G. W. S. who, being a
Philadelphian, never lets an opportunity slip of
saying a good thing, gave the following toast—
"Our hospitable host—May the whole tenor of
his life harmonize in perfect unison with the hap-
piness of this night; may a full band of friends
ever act in concert with his wishes, and his fortune
treble on its present bass.

Instructions for the "German Flute," concluded.

LAST SCALE OF FLATS, SHARPS, AND NATURALS.



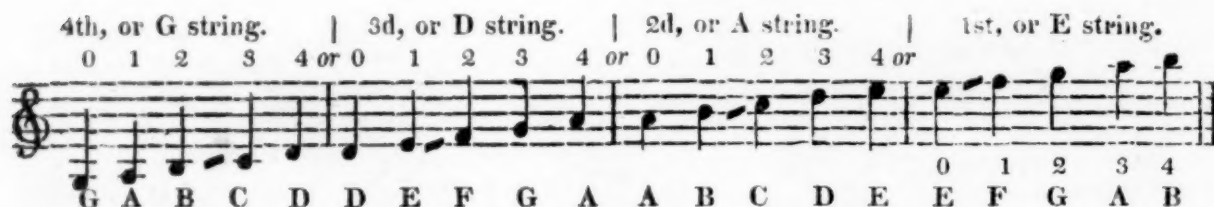
	B	C	C	D	D	E	E	E	F	F	G	G	G	A	A	A B
Left hand,	0	0	0	0	0	1	1	1	1	1	1	0	0	0	0	0
Right hand,	4	4	4	0	4	0	4	4	4	4	0	0	0	4	4	4
Key,	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Instructions for the Violin.

Position.— The Violin should be held with the left hand just below the nut; let one side of the neck or handle lie against the second joint of the fore-finger, and be kept in that position by pressing against the opposite side with the thumb; particular care should be taken that the neck does not rest upon the bottom of the hollow formed by the thumb and fore-finger, which is a very common, nevertheless a very bad, manner of holding it, as in such case it is impossible to play in the shifts: bring the elbow as far under the instrument as pos-

sible, as that position necessarily brings the fingers properly upon the strings, that is the ends of them, whereas if the elbow is suffered to remain by the side it brings the fingers lengthwise upon them, which is very wrong: the body of the instrument should be held against the neck resting upon the collar-bone, the tail-piece or stay rather on the left side of the chin: hold the bow with the thumb placed just above the nut, the fingers on the upper side, a little distance from each other, that thereby the whole length of the bow may be commanded at pleasure.

SCALE, OR GAMUT.



4th, or G string. | 3d, or D string. | 2d, or A string. | 1st, or E string.

0 1 2 3 4 or 0 1 2 3 4 or 0 1 2 3 4 or 0 1 2 3 4

G A B C D D E F G A A B C D E E F G A B

In the foregoing scale the figures show the proper fingers to stop those notes, the first being the fore-finger &c. the cypher denotes the open string: the fourth or little finger produces the same sound as the next open string and is frequently

used with more ease and beauty than the open string. N. B. The lines placed between some of the notes mark the semitones or half notes which are made by stopping the fingers closer together.

(To be continued weekly.)